

# KISS OF DEATH

キッス・オブ・デス

Words and Music by D. Dokken, G. Lynch and J. Pilson

Em D/E

E. Guitar 1.2

TAB

A

Em D/E

Em D/E

B D

Em D/E

Guitar 1

DEm G Em

D Cadd9

Guitar 2

C

Cadd9

Em

D/E

Chords: D/E, D Em G Em, D s, Cadd9, D

The first system of the musical score consists of two staves. The top staff is for guitar, showing chords D/E, D Em G Em, D s, Cadd9, and D. The bottom staff is for vocal melody, with notes and rests corresponding to the lyrics in the third system. The guitar part includes various techniques like strumming (S) and muting (M).

Chords: Em, C, B, Em, C, D

Guitar 1. 2

The second system continues the musical score. The guitar part (labeled 'Guitar 1. 2') features chords Em, C, B, Em, C, and D. The vocal line continues with notes and rests. The guitar part includes various techniques like strumming (S) and muting (M).

Chords: Em, C, B, Em, C/G, D/A

The third system of the musical score consists of two staves. The top staff is for guitar, showing chords Em, C, B, Em, C/G, and D/A. The bottom staff is for vocal melody, with notes and rests corresponding to the lyrics in the third system. The guitar part includes various techniques like strumming (S) and muting (M).

Chords: Em, C, B, Em, C, D

brief en - count - er like wind through the trees. It came so sud - den - ly. But  
 tried to stop as she held out her hand. But the fi - re was burn - ing in - side. She

The fourth system of the musical score consists of two staves. The top staff is for guitar, showing chords Em, C, B, Em, C, and D. The bottom staff is for vocal melody, with notes and rests corresponding to the lyrics. The guitar part includes various techniques like strumming (S) and muting (M).

Em C B Em C/G D/A

then it was gone like it had nev-er been How could I have ev-er seen  
 knew what I want-ed she gave it and more But now I must pay the price We were

Guitar 1

Guitar 2

F Am C D

lost heart a damned soul How could I have known  
 stran-gers pas-sin' in the night How could I have known

Guitar 1

Guitar 2

Em C B Em C D

How could I have known As she  
 How could I have known As she

Guitar 1. 2

D B

took me in her arms And brought me to an end with the Kiss of Death  
 took me in her arms And brought me to an end with the Kiss of Death

Guitar 1. 2

8  
G Em D/E

1.) — The Kiss of Death ————— She prom - ised  
2. 3.) — The Kiss of Death ————— She prom - ised

Guitar 1

Guitar 2

D C Em

par - a - dise — as she lied up - on — her bed ————— Like a  
par - a - dise — as she lied up - on — her bed ————— Like a

Em D/E

D Em G Em

D to ♯

fall - en — an - gel with the dev - il's charms ————— She prom - ised  
fall - en — an - gel with the dev - il's charms ————— She prom - ised



1. C D H Em C B

par - a - dise with the Kiss of Death

Em C B 2. C D

I par - a - dise with the Kiss of Death

Em I D Em

WC H

The musical score for "The Rose Tree" is presented in a system with four staves. The top staff is the vocal melody, and the bottom three staves are the piano accompaniment. The score is divided into sections labeled D, C, B, and A. The vocal part includes lyrics and musical notation with various ornaments and fingerings. The piano part includes fingerings and dynamic markings.

**Section D:** The vocal melody begins with the lyrics "The Rose Tree" and "The Rose Tree". The piano accompaniment features a simple harmonic structure with fingerings indicated by numbers 1-5.

**Section C:** The vocal melody continues with the lyrics "The Rose Tree" and "The Rose Tree". The piano accompaniment features a simple harmonic structure with fingerings indicated by numbers 1-5.

**Section B:** The vocal melody continues with the lyrics "The Rose Tree" and "The Rose Tree". The piano accompaniment features a simple harmonic structure with fingerings indicated by numbers 1-5.

**Section A:** The vocal melody concludes with the lyrics "The Rose Tree" and "The Rose Tree". The piano accompaniment features a simple harmonic structure with fingerings indicated by numbers 1-5.

The musical score is for guitar and consists of three systems. The first system is for the guitar melody, the second for the bass line, and the third for the guitar accompaniment. The chords are A, D, and Em. The melody is in G major and features a complex sequence of notes with fingerings and slurs. The bass line is in G major and features a sequence of notes with fingerings and slurs. The accompaniment is in G major and features a sequence of notes with fingerings and slurs.

Em D Em D C

Ph Ph

P P S P P H P P P Arm P cho D P

17 16 17 16 17 16 14 14 (14) 15 12 15 12 15 12 12 15 12 15 12 15 12 15 14 12 15 15 14 12 12 15 15 15 15 12

S M S M S M

The musical score for 'The Rose Tree' is presented in a system of four staves. The first staff is a vocal line in treble clef, starting with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are for guitar, with the second staff in treble clef and the third in bass clef. The fourth staff is a bass line in bass clef. The score includes various musical notations such as notes, rests, and fingerings. Chord symbols 'Em', 'D', and 'Em' are written above the first staff. The piece concludes with a double bar line and repeat signs on the final staff.

The musical score for 'The Rose Tree' is presented in a four-staff format. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into four measures, with the first two measures labeled 'D' and 'C' above the staff, and the last two labeled 'B' and 'A'. The vocal melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte). The score is a single system, and the music is in common time.

The musical score for 'The Wind' by The Beatles is presented in three systems. The first system includes a guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a melodic line with various techniques such as palm muting (P), harmonics (H), and a 'Jack off' section. The second system continues the guitar part with a 'Jack off' section and a '3' (triple) marking. The third system shows the bass and drum parts. The bass part has a melodic line with various techniques such as palm muting (P), harmonics (H), and a 'Jack off' section. The drum part has a simple pattern with a 'M' (march) marking. The score is for a guitar, bass, and drums arrangement.

The musical score is presented in a standard format with a vocal line and two guitar lines. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "took me in her arms I felt the devil's charm". The guitar accompaniment consists of two staves, both in treble clef with a key signature of one sharp. The first guitar staff includes a capo instruction at the beginning, marked with a 'J' in a box and a 'D' above it. The second guitar staff includes a capo instruction marked with a 'B' above it. The guitar parts feature a mix of eighth and sixteenth notes, often beamed together, and include various musical notations such as slurs, ties, and dynamic markings like '800' and '19-19'. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal melody.

**D** **B**

Sud - den-ly I see fi - nal des - ti - ny with the Kiss of Death.

Guitar 1. 2

D.S. to **C**

**C** **D** **K** **Em** **D/E**

par - a - dise with the Kiss of Death

**Em** **D/E** **Em** **D/E**

**Em** **D/E** **EmAh** **D/E**

with the Kiss of Death

Guitar 1

Guitar 2

120 120 108 108 12

Em D/E

B D Em D/E

with the Kiss of Death—

P P S P P P H P

IHC S cho (Ph)

IHC S cho (Ph)

S M M M M M M M

S M M M M M M M

**THE BEATLES**  
**THE KISS OF DEATH**

With the Kiss of Death—

Chords: D/E, Em, D/E, B, D, Em, D/E

Vocal: S (Soprano)

Guitar: S (Soprano), B (Bass)

Lyrics: With the Kiss of Death—

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar and bass parts with various musical notations and chord diagrams.

**Chord Diagrams:**

- D/E:** A diagram showing a D major chord with an E in the bass.
- Em:** A diagram showing an E minor chord.

**Instrumental Parts:**

- Guitar:** The top two staves show the guitar part. The first staff is in treble clef, and the second is in bass clef. It includes various musical notations such as chords (M, P, S), dynamics (P), and articulation (accents, slurs). Fret numbers are indicated below the notes.
- Bass:** The bottom two staves show the bass part. The first staff is in treble clef, and the second is in bass clef. It includes various musical notations such as chords (M, P, S), dynamics (P), and articulation (accents, slurs). Fret numbers are indicated below the notes.

**Key Features:**

- Chord Progression:** The score shows a progression of chords, including D/E, Em, and D/E.
- Instrumental Techniques:** The score includes various instrumental techniques such as chords (M, P, S), dynamics (P), and articulation (accents, slurs).
- Fret Numbers:** Fret numbers are indicated below the notes for both guitar and bass parts.



Em D/E B D Em D/E

With the Kiss of Death

cho S P S S P H P P S HC

cho S P S S P H P P S HC

S M M M M M M S M M M M M M S M M M M M M

S M M M M M M S M M M M M M S M M M M M M

D/E Em D/E B D

With the Kiss of Death.

H P P H P P P H P P P H P S H Arm S

H P P H P P P H P P P H P S H Arm S

7 8 10 8 7 12 10 8 7 12 8 7 8 7 9 9 9 9 12 7 12 (12)

M M P g S M M M M M (Ph)

M M P g S M M M M M (Ph)

Em D/E Em D/E B D

With the Kiss of Death

Repeat & F.O.



# PRISONER

プリズナー

Words and Music by J. Pilson, G. Lynch and M. Brown

**A** Em G D Em G D

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Em G D Em G D

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

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Em B Em G/E D/E Em

It was-n't just your in - no - cence no it was-n't tempta - tion  
lone - li - ness was on - ly frus - tra - tion

C/E D/E Em G/E D/E C

It was just your own way of plac - ing the blame on me  
So you gave it all a way by plac - ing the blame on me

C Em G/E D/E Em C/E D

Stop think - ing that it's all in vain - You keep trad - ing your love for pain -  
Re - mem - ber how it used to be - Your lies won't die that eas - i - ly -

Em D/F# G D B

Some-day an an-swer will come 'Cause there ain't no way to es-cape Ba-by I'm a  
 Some-thing's wrong but why can't you see There ain't no way to es-cape Ba-by I'm a

Em C/E G D Em C/E D

1.2.3.) Pris-on-er ooh chained by love It's so

Em D/F# G D Am D Em G D

cas-y to see I could nev-er be free I'm a Pris-on-er chained by love

WC WC WC WC WC WC

**D** **Em** **G** **D** 1.

chained by love — The an - swer for your

2. **D** **Em** **D/F#** **G** **D** to **Am**

It's so eas - y to see — I could nev - er be free — I'm a Pris - on - er - chained by

**B** love **E** **Em** **D**

Hold\_ my heart in mis - er - y 'Cause I'm a Pris - on - er



**G Em** **G** **D**

**Em** **Cadd9** **D** **Em** **G** **D**

**C**



**I** Em G D Em G D

Measures 1-4. Chords: Em, G, D. Lyrics: I'm a Prisoner.

Em G D Em G D

Measures 5-8. Chords: Em, G, D.

D **J** Em D/F# G D Am D Em

It's so eas-y to see I could nev-er be free I'm a Pris-on-er chained by love

Measures 9-12. Chords: D, Em, D/F#, G, D, Am, D, Em. Lyrics: It's so eas-y to see I could nev-er be free I'm a Pris-on-er chained by love.



# NIGHT BY NIGHT

ナイト・バイ・ナイト

Words and Music by D. Dokken, G. Lynch, J. Pilson and M. Brown

**Vocal**

**E. Guitar 2**

**TAB**

**A** Bm G E/G# A Bm G E 1.

**2.**

E **B** Bm G E/G# Bm G E

It's bad e-nough be-in' un-der con-trol— same thing eve-ry day—

E Bm G E/G# Bm G

Late at night— there's a place we can go— and no-thin' can stand in our way—

**E. Guitar 1**

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E Bm G/B E/B Bm G/B  
 (Night by night) (Night by night)

I can't keep it a - way not liv-in'

E/B Bm G/B E/B F#m  
 (Night by night)

for the day It's now or nev-er so

D E Am Csus4/A C/A G  
 (D)

ba-by can't you see we're liv-in' Night by night it's just you and me liv-in' night by night

Guitar 1

Fmaj7/G Am Csus4/A C/A to G  
 (Am)

We're liv-in' Night by night we nev-er see the night of day so

**F/G** **Am** **Csus4/A C/A** **G**

ba - by can't you see we're liv-in' Night\_ by night\_ yeah we're liv-in' life night by night\_ The

**N.C.** **1. E Bm G E/G#** **Bm G**

night is all that we need\_

cho 1HU 1HU

(2x only)

cho 1HU 1HU

cho Ph Ph Ph Ph

**Guitar 1. 2**

**E** **Bm** **G/B** **E/B** **Bm** **G/B**

I got a- lot but I wan-na have more\_ things just have-n't been right\_

E/B Bm G/B E/B

I'll show you to my par - a - dise

Bm G/B E/B G F#m

and let you see the light It's now or nev - er get

F#m D E 2. Bm Gmaj7

out of my way it's now or never So be - by can't you see we're liv-in' When the sha - ows fall

Eadd9/G# A Bm Gmaj7 Eadd9/G# A Bm Gmaj7 Eadd9/G#

Might be no moon at all You can nev - er tell

HC HC arpeggio arpeggio H H H



**A** **D** **Bm** **Bm** **D** **E**  
 Juck off. Juck off.

**E** **G** **A** **D** **Bm**

**Bm** **D** **E** **1HC Port. D** **G** **A**

[illegible]

E/G# A Bm G P S S 1. E P P P (P) 2. E M

2x HC D P

2x HC D P

L F#7 D E

It's now or nev-er get out of my way— it's now or nev-er so ba-by can't you see we're liv-in'

D.S. to D

♣Coda G C (Night G/B (by) Am

So ba-by can't you see we're liv-in' Night— by night— it's just



**Csus4/A C/A G F/G**

you and me liv - in' night by night We're liv - in'

**Am Csus4/A C/A G**

Night by night we nev - er see the light of day

**C (Night) G/B (by) Am Csus4/A C/A**

We're liv - in' night by night

**Guitar 1**  
 (Ph) P M (Ph) M (Ph) cho  
 (Ph) P M (Ph) cho

*simile 8 bars (Repeat & F.O.) ~*

**Backing = Col** [M]

**G F/G Am**

night by night We're liv - in' night by night

Csus4/A      C/A      G      C (Night)      G/B (by)

We're liv - in'

Detailed description: This system contains measures 1 through 4. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Chords are Csus4/A, C/A, G, C (Night), and G/B (by). Fingerings are indicated with numbers 1-5 and letters H, P, S.

Am      Csus4/A      C/A

night\_\_ by night\_\_

Detailed description: This system contains measures 5 through 8. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Chords are Am, Csus4/A, and C/A. Fingerings are indicated with numbers 1-5 and letters H, P, S.

G      F/G

Detailed description: This system contains measures 9 through 12. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Chords are G and F/G. Fingerings are indicated with numbers 1-5 and letters H, P, S.

Am      Csus4/A      C/A      G      C (Night)      G/B (by)

We're liv-in'

Detailed description: This system contains measures 13 through 16. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Chords are Am, Csus4/A, C/A, G, C (Night), and G/B (by). Fingerings are indicated with numbers 1-5 and letters H, P, S.

# STANDING IN THE SHADOWS

スタンディング・イン・ザ・シャドウズ

Words and Music by D. Dokken, G. Lynch and J. Pilson

**A** Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 C

E. Guitar 1

TAB

E. Guitar 2

TAB

Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 C

E. Guitar 1

TAB

E. Guitar 2

TAB

**B** Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 C

E. Guitar 1

TAB

E. Guitar 2

TAB

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Chord progression: Dm Dm7 Dm6 Dm+5 Dm F G A C G

Chord progression: Dm F/D G/D F/D Dm F/D G/D

Chord progression: Dm F/D G/D F/D Dm F/D Dm C

Lyrics: He was a

Dm F/D G/D

des-per-ate wan-way be-fore— They could-n't un-der-stand— And knew he want-ed more— He want-ed He knew the

(1x only M)

(1x only M)

M M

more from life—  
dawn would come.

It was his  
And he'd be

one de-vice  
on the run

Yeah he felt  
But still it

quite at home \_\_\_\_\_  
drove him on \_\_\_\_\_

When the lights were low \_\_\_\_\_  
like a load - ed gun \_\_\_\_\_

Yeah it was \_\_\_\_\_  
His time was \_\_\_\_\_

Dm F/D G/D F/D Dm F/D G/D  
 in his eyes — And it was no sur-prise —  
 run - ning out — And then he re - al-ized he'd been here be-fore —

Am F/A C G  
 To the streets at night — He smil - ed like no oth - er  
 Like a scream in the night — For his crime — they showed no pit - y E - ven though.

Am F/A D/A C  
 As he paid a - gain — He looked to find an - oth - er He's stand-ing in the  
 — they come the same — It's the way of life in the cot - y He's stand-ing in the

**F** Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6

1.) Shad-ows      Watch-ing the world \_\_\_\_\_ go by \_\_\_\_\_  
 2. 3.) Shad-ows      Watch-ing the world \_\_\_\_\_ go by \_\_\_\_\_

after D.S.

Dm6 Dm+5 Dm Dm7 Dm6 Dm+5 D.S. time tacet

He's stand-ing in the Shad - ows      He was  
 He's stand-ing in the Shad - ows      He was

Dm F G A C G to  $\Phi$  1. D

look - ing \_\_\_\_\_ look - ing \_\_\_\_\_      look - ing for a place to hide \_\_\_\_\_      He'd felt this





**G** B $\flat$  B $\flat$ /A Gm F F/E D

First system of musical notation, featuring guitar and vocal parts. The guitar part includes fret numbers (e.g., 10-17, 15-14) and the vocal part includes lyrics 'H P P' and 'S'. The system is divided into four measures corresponding to the chords B $\flat$ , B $\flat$ /A, Gm, and F/F/E/D.

B $\flat$  B $\flat$ /A Gm C/F D

Second system of musical notation, featuring guitar and vocal parts. The guitar part includes fret numbers (e.g., 12-10, 14-17) and the vocal part includes lyrics 'cho IHU D' and 'HC D'. The system is divided into four measures corresponding to the chords B $\flat$ , B $\flat$ /A, Gm, and C/F/D.

B $\flat$  B $\flat$ /A Gm F F/E D

Third system of musical notation, featuring guitar and vocal parts. The guitar part includes fret numbers (e.g., 10-10, 12-12) and the vocal part includes lyrics 'Arm Arm P (Ph) s-M' and 'H H P S cho QC'. The system is divided into four measures corresponding to the chords B $\flat$ , B $\flat$ /A, Gm, and F/F/E/D.

B $\flat$  B $\flat$ /A Gm C

**H** Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 C

Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 Dm+5

Lucky chance Ah He's stand-ing in the

D.S. to **F**

♩ Coda

Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 Dm+5

Stand-ing in the Shad-ows\_ He was Stand-ing in the

Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 C

Shad-ows\_ Watch-ing the world\_ Stand-ing in the

I Dm Dm7 Dm6 Dm+5 Dm Dm7 Dm6 Dm+5

Shad-ows\_ Stand-ing in the

[illegible]

G A C G Dm Dm7 Dm6 Dm+5  
 He was Stand - ing in the Shad - ows  
 H 1HC 1HC 22 22 13 13 13  
 17 18 10 17 18 20 17 18 20 17 18 20 22 21 22  
 5 6 5 5 7 7 7 10 10 7 10 0 0 10 0 7 10 0 10 0

Stand in the Shadows

gtr Jack off

Jack off

HC cho

HC cho

P



# HEAVEN SENT

ヘヴン・セント

Words and Music by D. Dokken, G. Lynch and J. Pilson

**A** F#m E F#m E F#m

E. Guitar 2

TAB

**B** F#m E/F# F#m E/F# F#m

There's seems no jus-tice when you fall in love... It gives you blind-ness when you are the one...  
You took my pas-sion and most of my soul... But I will come back ba-by strong-er than be-fore...

E. Guitar 1

1x tacet

1x tacet

S S S

S S S

Arm

Arm

E. Guitar 2

F#m E/F# F#m F#m E/F# F#m

The one that's hurt-in 'cause they've got the gun... There seems no jus-tice when you fall in love...  
Take my feel-ings and leave me pain... I will for-get you One of these days...

HC D P H P S S Arm S cho H P H P H Port. HD

1x tacet

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**C**  $C\sharp m$   $A/C\sharp$   $C\sharp m$   $A/C\sharp$   $B/C\sharp$

Save me — Don't let me fall — Heav - en sent — I heard the call —  
 Stop me — From feel-in' this way — Heav - en sent — You drive me in - sane —  
 Pas - sion burned — I felt the fire — Touched my soul — I felt de - sire —

2x play H P

$C\sharp m$   $A/C\sharp$   $C\sharp m$   $A/C\sharp$   $C\sharp m$   $B$

Stop me — Don't let me go — Touch my heart — And let me know —  
 Hold me — Don't let me go — Touch me now — And let me know —  
 Now I see — Where we went wrong — Heav - en sent — But you're not the one —

**D**  $F\sharp m$   $B/F\sharp$   $A$   $B$   $F\sharp m$   $B/F\sharp$   $A$   $E/G\sharp$   $E$  to  $\Phi$

1.2.) Heav - en sent — Thought you would set me free — Heav - en sent — Thought it could nev - er be —

$F\sharp m$   $B/F\sharp$   $A$   $B$  1.  $F\sharp m$   $B/F\sharp$   $F\sharp m$

Heav - en sent — If I had onl - y seen — that you we're Burn-ing the fire — in me —

H P P P H  
H P P P H

Arm 8

50







[illegible]

**F#m** **B/F#** **A** **E**

Heav en sent

PHPP P PS PS HPS PHP PP P P SHPH HPPHPH P P

PHPP P PS PS HPS PHP PP P P SHPHPH PPHPHS PP

17 17 10 17 10 14 10 14 10 14 12 12 14 12 10 10 12 10 9 10 9 10 9 12 12 10 9 12 9 11 0 0 11 14 11 14 11 14 11 11 11 14 11 12 12

M M M M

**Heaven Sent**

**Chorus**

Heaven sent — But ba-by you not the one —

**Guitar Solo**

**Bass Solo**

# MR. SCARY

ミスター・スケアリー

Music by G. Lynch and J. Pilson

**A F#m**

E. Guitar 1

TAB

**F#m**

**F#m**

Guitar 1

**A G# F#m**

**B**

Arm

Guitar 2

**F#m**

**A E/G#**

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**F#m** *8va*

**H** *Arm* **S S S** *Arm* **E** **G#m** *Port. cho* **P HC D** **E/G#**

**H** *Arm* **S S S** *Arm* *Port. cho* **P HC D** **E/G#**

**M** **S** **M** **S** **M** **P** **M** **M** **M** **H** **S** **M** **P** **M** **S**

**M** **S** **M** **P** **M** **M** **M** **H** **S** **M** **P** **M** **S**

**G#m** **QC** **P HC D** **E** **D#**

**QC** **P HC D** **E** **D#**

**S** **M** **P** **M** **M** **M** **H** **S** **M** **P** **M** **S**

**S** **M** **P** **M** **M** **M** **H** **S** **M** **P** **M** **S**

**12 15** **12 15 15 10 12 15** **13 16** **13 10 16 19 13 16** **14 17** **14 17 17 20 14 17** **15 18** **15 18 18 21 15 18 18 21**

**F** *8va* **F#m**

**H** **S** **M** **S** **M** **H**

**H** **S** **M** **S** **M** **H**

**5 8 6 9 11 5 8** **5 8 4 7 7 10** **5 8 4 7 7 10** **2 7 2 7 2 7**

**M** **M**

**2 2 2 2**

**G** **B** **A** **E** **F#m**

Musical score for the first system, measures 1-4. The vocal line includes notes and lyrics. The piano accompaniment features chords and fingerings. The key signature has two sharps (F# and C#).

**F#m** **B** **A** **B**

Musical score for the second system, measures 5-8. The vocal line continues with notes and lyrics. The piano accompaniment includes a section with many sixteenth notes. The key signature remains two sharps.

**C#** **S** **H** **S** **WC** **WC** **B** **A** **E**

Musical score for the third system, measures 9-12. The vocal line continues with notes and lyrics. The piano accompaniment includes a section with many sixteenth notes. The key signature remains two sharps.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (Soprano) and a guitar line (Guitar). The vocal line starts with a treble clef and a key signature of one sharp (F#). The guitar line starts with a treble clef and a key signature of one sharp (F#). The second system includes a vocal line (Soprano) and a guitar line (Guitar). The vocal line starts with a treble clef and a key signature of one sharp (F#). The guitar line starts with a treble clef and a key signature of one sharp (F#). The third system includes a vocal line (Soprano) and a guitar line (Guitar). The vocal line starts with a treble clef and a key signature of one sharp (F#). The guitar line starts with a treble clef and a key signature of one sharp (F#).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with notes and rests, accompanied by fingerings (1-4) and breath marks (H, P). The bass staff provides a harmonic accompaniment with fingerings (1-6) and breath marks (H, P). The second system continues the melody and accompaniment, with the treble staff showing a final melodic phrase and the bass staff showing a final accompaniment phrase. The score is written in G major (one sharp) and 2/4 time.

[illegible]





**F#m**

B cho D s A cho B

cho D s cho

**L C#** with feed back **C#m**

with feed back

**C#m** WC **B** WC **A** WC **E** WC **F#m** cho s **M** **G#m**

cho s

**Guitar 2**

**G#m E/G# G#m**

The guitar part for Guitar 2 is written in G# minor (two sharps) and 4/4 time. It consists of three measures. The first measure has a G#m chord and a melodic line starting on G#4, moving up to A5, B5, and C#6, then down to B5, A5, G#4, and F#4. The second measure has a G#m chord and a melodic line starting on G#4, moving up to A5, B5, and C#6, then down to B5, A5, G#4, and F#4. The third measure has a G#m chord and a melodic line starting on G#4, moving up to A5, B5, and C#6, then down to B5, A5, G#4, and F#4. The bass line is written in the bass clef and consists of three measures. The first measure has a G#m chord and a bass line starting on G#2, moving up to A2, B2, and C#3, then down to B2, A2, G#2, and F#2. The second measure has a G#m chord and a bass line starting on G#2, moving up to A2, B2, and C#3, then down to B2, A2, G#2, and F#2. The third measure has a G#m chord and a bass line starting on G#2, moving up to A2, B2, and C#3, then down to B2, A2, G#2, and F#2. The fret numbers for the bass line are 2, 4, 4, 4, 7, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

**G1m**

**G#m**  
**Guitar 1**

**F#** **B** **N** **C#m** **E** **C#m**

Musical notation for Guitar 1, showing chords and notes.

The musical score for Guitar 2 consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a measure with a whole note chord marked 'M'. The bottom staff is in bass clef and starts with a series of eighth notes, followed by a measure with a whole note chord marked 'M'. Both staves feature various musical notations including chords, scales, and rests.

[illegible][illegible]

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (bass clef). The melody is written in G major (one sharp) and 2/4 time. It features a key signature change to C major (no sharps or flats) indicated by a box labeled 'C' and a common time signature 'm'. The piano accompaniment consists of a simple bass line with chords. The second system continues the melody and accompaniment, with the piano part featuring a more complex bass line with chords and a final measure with a double bar line. The score is labeled with 'A' and 'B' at the beginning of the first and second systems, respectively. The key signature change is marked with a box containing 'C' and a common time signature 'm'. The piano part includes a 'cho' (choir) marking above the first measure of the second system. The score is written for a vocal soloist and piano accompaniment.

[illegible]



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a measure marked **F#m** and contains notes with slurs and a wavy line above. The second staff is in bass clef and contains notes with slurs and a wavy line below. The third staff is in treble clef and contains notes with slurs and a wavy line above. The fourth staff is in bass clef and contains notes with slurs and a wavy line below. The system concludes with a measure marked **E** and a wavy line above, followed by a measure marked **D** and a wavy line above.

Second system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a measure marked **F#m** and contains notes with slurs and a wavy line above. The second staff is in bass clef and contains notes with slurs and a wavy line below. The third staff is in treble clef and contains notes with slurs and a wavy line above. The fourth staff is in bass clef and contains notes with slurs and a wavy line below. The system concludes with a measure marked **S** and a wavy line above, followed by a measure marked **M** and a wavy line above.

Third system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a measure marked **F#m** and contains notes with slurs and a wavy line above. The second staff is in bass clef and contains notes with slurs and a wavy line below. The third staff is in treble clef and contains notes with slurs and a wavy line above. The fourth staff is in bass clef and contains notes with slurs and a wavy line below. The system concludes with a measure marked **H** and a wavy line above, followed by a measure marked **S** and a wavy line above.

[illegible]

Guitar 1  
F#m

S P H P Arm P H Arm P H Arm P Arm

Guitar 2 = Col 4 bars

S P H P Arm P H Arm P H Arm P Arm

[illegible]

# SO MANY TEARS

ソー・メニー・ティアーズ

Words and Music by D. Dokken, G. Lynch and J. Pilson

**E. Guitar 1**

**TAB**

**E. Guitar 2**

**TAB**

Chords: Em, C, D, H

Chords: Em, C, G/B, D/A

**Guitar 2**

Chords: Em, Dsus4

**B** Em Bm

I yeah I'm leav-in' to - day, — sor - ry's not e - nough Like  
You had such a fool - ish heart, — you thought it would last for - ev - er But

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Em D Bm D

so man-y things\_ we\_ were lost\_ for - ev - er\_

you were the one\_ that brought it to\_ an end\_ Now I'm

Em Bm D

I can't turn the hands\_ of time\_ back to way\_ it was\_ I can

stand - ing in\_ the\_ rain\_ 'cause I was-n't there\_ for you\_ Such a fool -

C/E D/F# Em Dsus4

on - ly go on\_ to find\_ a bet - ter road\_

\_ was I\_ It should have nev - er been\_

C Dsus4 D B

I can't stop you now\_ My back's a - gainst\_ the\_ wall\_ There's on - ly

E m C D  
 so man-y tears\_ you can\_ cry There's on-ly so man-y ways\_ you can say\_ good - bye\_ On-ly

D.S. time Guitar 1  
 D.S. time  
 Guitar 2

Detailed description: This system contains the first three measures of the song. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a chord of E minor (E, G, B) and the lyrics 'so man-y tears\_ you can\_ cry'. The second measure has a chord of C major (C, E, G) and the lyrics 'There's on-ly'. The third measure has a chord of D major (D, F#, A) and the lyrics 'so man-y ways\_ you can say\_ good - bye\_ On-ly'. The guitar 1 part is marked 'D.S. time' and features a melodic line with a 'H' (harmonic) in the third measure. The guitar 2 part is marked 'Guitar 2' and features a bass line with 'M' (muted) and 'X' (palm mute) markings in the third measure.

E m C D to ♯  
 so man-y tears\_ you can\_ cry There's on-ly so man-y ways\_ you can say good - bye\_

after D.S. simile ~  
 H

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'so man-y tears\_ you can\_ cry' in measure 4, 'There's on-ly' in measure 5, and 'so man-y ways\_ you can say good - bye\_' in measure 6. The guitar 1 part continues with a melodic line and a 'H' (harmonic) in measure 6. The guitar 2 part continues with a bass line and 'M' (muted) and 'X' (palm mute) markings in measure 6.

1. E m C G/B D/A E m Dsus4  
 so man - y tears you\_ can\_ cry\_

Detailed description: This system contains measures 7 through 9. The vocal line starts with a first ending marked '1.' in measure 7, with the lyrics 'so man - y tears you\_ can\_ cry\_'. The guitar 1 part continues with a melodic line. The guitar 2 part continues with a bass line. The system ends with a Dsus4 chord in measure 9.

2. **Em** **A/C#** **Em** **A/C#**

So man - y tears \_\_\_\_\_ So man - y tears On - ly

**Em** **C** **G/B** **D/A** **Em**

So man- y \_\_\_\_\_ tears you - can \_\_\_\_\_ cry \_\_\_\_\_

**D** **C**

You can't change the world \_\_\_\_\_ Place the blame \_\_\_\_\_ on me \_\_\_\_\_ Life-





**C**

Place the blame on me

**C/D** **D** **B**

Life goes on with-out you And now at last I see There's on-ly

D.S. to C

**♣ Coda** **E m** **A/C#** **C** **D**

I can't take an-y more (So man-y tears)

Pick Portament

Arm H P P H P S

11 12 11 11 0 11 0 7 0

Em A/C# C D

—) Life goes on with-out — you (So man - y tears—

8 7 9 7 8 10 12 10 10 12 12

M M

Em A/C# C D

—) There's no - thing left — for me — (So man - y tears—

Arm Arm HC HC HC HC

12 12 12 9

M M

Em A/C# C D

—) Now we'll be lost for - ev - er — (So man - y tears—

cho cho 8va 7 M H H P

15 15 15 7 8 10 10 8

M M





Em A/C# C

D Em A/C#

C D Em A/C#

# BURNING LIKE A FLAME

バーニング・ライク・ア・フレイム

Words and Music by D. Dokken, G. Lynch, J. Pilson and M. Brown

Vocal

E. Guitar 2

TAB

**A** D C D

Never thought our love \_\_\_\_\_ would last \_\_\_\_\_ For so long \_\_\_\_\_

C Cadd9 D C D

Time and time and a - gain \_\_\_\_\_ I though you would be gone \_\_\_\_\_

C D C D

And still we kept love hang - in' \_\_\_\_\_ on \_\_\_\_\_ I guess it's meant to

C D C A Cadd9 G

be \_\_\_\_\_ That your heart still be - longs \_\_\_\_\_ to me \_\_\_\_\_

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Chords: D M M C/D M S D M M C M S M F

Chords: D C D C Cadd9

And now we've stood the test of time — We sur-vived —  
Like a fan-ta-sy in the dark — You were gone —

Chords: M M M S M M S M (2x) M S M (2x)

Chords: D C/D D C/D

I asked for hope and a chance — You gave the key to your — heart —  
I could-n't say that words — that you want-ed to — hear —

Guitar 1: 1x tacet → cho U D H P S

Guitar 2: M M M S M M M M M M

Chords: D C/D D C/D

You used to say that I'm not sin - cere — I'm gon - na prove that you're wrong I'm  
But ba-by now that I see the light I feel that it's burn-ing so bright So

Arm

Chords: M M M S M M M M S M (2x) H M S M (2x) H



G Csus4/G C/G B<sup>b</sup> C

our \_\_\_\_\_ love \_\_\_\_\_ that's nev - er, Nev - er gon - na change \_\_\_\_\_ Cause (And)

This system contains the first line of the song. The vocal melody is on a single staff, with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The guitar part is indicated by chords G, Csus4/G, C/G, B<sup>b</sup>, and C above the vocal staff. The lyrics are: "our \_\_\_\_\_ love \_\_\_\_\_ that's nev - er, Nev - er gon - na change \_\_\_\_\_ Cause (And)".

G Csus4/G C/G B<sup>b</sup> C

eve - ry time I touch \_\_\_\_\_ you You just make me go in - sane \_\_\_\_\_ Don't you know that it's

This system contains the second line of the song. The vocal melody continues on a single staff. The piano accompaniment and guitar chords (G, Csus4/G, C/G, B<sup>b</sup>, C) are consistent with the first system. The lyrics are: "eve - ry time I touch \_\_\_\_\_ you You just make me go in - sane \_\_\_\_\_ Don't you know that it's".

G Csus4/G C/G to 1. B<sup>b</sup> C

our \_\_\_\_\_ love \_\_\_\_\_ that's burn - ing Our \_\_\_\_\_ love, \_\_\_\_\_ burn - ing like a

This system contains the third line of the song. The vocal melody continues on a single staff. The piano accompaniment and guitar chords (G, Csus4/G, C/G, to 1. B<sup>b</sup>, C) are consistent with the previous systems. The lyrics are: "our \_\_\_\_\_ love \_\_\_\_\_ that's burn - ing Our \_\_\_\_\_ love, \_\_\_\_\_ burn - ing like a".



E G B

C Bb

C Bb

**F D C D C Cadd9**

Measures 1-4: Chords F, D, C, D, C, Cadd9. Bass line includes fingerings 5, 6, 5, 5, 5, 5.

**D A Cadd9 G**

should've

S cho H

7 7 8 8 10 10 10 10 8 10

*D.S.*

Measures 5-8: Chords D, A, Cadd9, G. Bass line includes fingerings 7, 7, 8, 8, 10, 10, 10, 10, 8, 10. The system ends with *D.S.*

**♣ Coda Bb C G Caus4/G C/G**

love Our love burn-

Solo

P M Ph

Backing = Col C Guitar 1. 2

Measures 9-12: Chords Bb, C, G, Caus4/G, C/G. Bass line includes fingerings 5, 6, 5, 5, 5, 5. The system ends with a Coda section and a backing instruction: Backing = Col C Guitar 1. 2.



The musical score for "The Rose Tree" is presented in three systems. The first system shows the guitar introduction with a key signature of one flat (Bb) and a common time signature (C). The melody is written on a single staff. The lyrics "ing like a flame Burn-ing like as flame(our love nev - er gon - na change." are written below the staff. The second system continues the melody with the lyrics "cho D (Ph) M (Ph) P M S cho". The third system continues the melody with the lyrics "cho D (Ph) M (Ph) P M S cho". The guitar part is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics "ing like a flame Burn-ing like as flame(our love nev - er gon - na change." are written below the staff. The second system continues the melody with the lyrics "cho D (Ph) M (Ph) P M S cho". The third system continues the melody with the lyrics "cho D (Ph) M (Ph) P M S cho".

[illegible]

**Caus4/G**  
 4/4

**C/G** **B $\flat$**  **C** **Ph**

H P H P P H P H P P P H P H P P P P P

15 10 15 14 17 14 17 15 17 15 17 15 10 15 10 15 17 15 17 15 15 18 15 15 18 17 15 15 17 15 15 15 15

# LOST BEHIND THE WALL

ロスト・ビハインド・ザ・ウォール

Words and Music by D. Dokken, G. Lynch, J. Pilson and M. Brown

**Vocal**

**[A] E** **[B] E** **G/E D/E**

when the sun \_\_\_\_\_ fades to black and the night \_\_\_\_\_ has come  
 for-tune can hide \_\_\_\_\_ the free - dom to choose.

**E. Guitar 1**

**TAB**

**E. Guitar 2**

**TAB**

After repeat

After repeat

1x tacet

**E** **G/E D/E** **E**

There's a will \_\_\_\_\_ to sur - vive, \_\_\_\_\_ there's rule \_\_\_\_\_ by the gun  
 The strong will sur-vive \_\_\_\_\_ and there's no \_\_\_\_\_ win or lose

There's a fear  
 There's a rea

**E. Guitar 1**

**TAB**

**E. Guitar 2**

**TAB**

1x tacet

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— in your eyes— and a dream— that was lost— There's a hand  
— son to fight,— but no— way to cope— It's

\_\_\_\_\_ of fate\_\_ left to die\_\_\_\_\_ on the cross\_\_  
bet-ter to die\_\_ than to live\_\_\_\_\_ with-out\_\_ hope

**G** You nev-er re-al-ly had \_\_\_\_\_ a chance. **A** De-mand re-spect tear it down. **B** All of your life.

**Guitar 2**

The guitar part consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major (two sharps). The guitar line includes fret numbers and picking notation (M for muted, P for pick). The lyrics are written below the vocal line.

**C**  $\frac{8}{D/E}$   $\frac{A}{E}$   $\frac{G}{E}$   $\frac{D}{E}$   $Em$

grows cold when you're lost behind the wall All of the dreams.

$\frac{D}{E}$   $\frac{A}{E}$  to  $\frac{1. G}{E}$   $\frac{D}{E}$   $Em$

you've ever known Will be lost behind the wall Mis-

$\frac{2. G}{E}$   $\frac{D}{E}$   $Em$  **D**  $Em$

behind the wall Lost behind

**Em** **Guitar 1**  $H.U.$   $\frac{D}{E}$   $Arm$   $\frac{C}{E}$

$H.U.$   $\frac{D}{E}$   $Arm$   $\frac{C}{E}$

**Guitar 2**

G/E    Arm P    Deus4 D    Em    C/E    <sup>gtr</sup> U    G/E    Deus4 D    Arm    cho

E Em    Arm    H P    C/E    G/E    H P    H P    H P    H P    H P    H P    H P    H P

Deus4    H cho    H P    D    <sup>gtr</sup>    Em    QC P    C/E    H P    cho D P

[illegible]

**♣ Coda**  
**G/E D/E Em**

— be- hind — the wall — All of your life —

**Guitar 2**

The image shows a musical score for the 'Coda' section of the song 'Behind the Wall'. It features a vocal line and a guitar line for 'Guitar 2'. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are '— be- hind — the wall — All of your life —'. Above the vocal line are the chord symbols G/E, D/E, and Em. The guitar line is also in treble clef and shows a melodic line with some bends and a final chord marked 'M'. Below the guitar line, there are tablature (TAB) lines with fret numbers (2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798,

The musical score is written for guitar, bass, and drums. The guitar part is in the treble clef, and the bass part is in the bass clef. The drums are indicated by a series of numbers (1-4) on a single line. The score is divided into three systems, each with a key signature change indicated by a sharp sign (#) on the F line of the guitar staff. The first system has a key signature of one sharp (F#), the second system has a key signature of two sharps (F# and C#), and the third system has a key signature of three sharps (F#, C#, and G#). The lyrics are written below the guitar staff. The score includes various musical notations such as chords, melodic lines, and rhythmic patterns.

The lyrics for the first system are: "grows cold when you're lost behind the wall All of your dreams." The lyrics for the second system are: "you've ever known Will be lost behind the wall Lost." The lyrics for the third system are: "behind the wall Lost behind the wall".

ストップ・ファイティング・ラヴ

Words and Music by D. Dokken, G. Lynch, J. Pilson and M. Brown

[illegible]

**Guitar 2**

The score for Guitar 2 consists of two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with fret numbers (6, 7, 8) and some notes. The melodic line includes various techniques: bends (M), harmonics (H), and slides (S). The bass line provides a rhythmic foundation with fret numbers indicating fingerings.

**Guitar 2**  
Dm C Dm C

The guitar part for Guitar 2 is written on a grand staff with a treble and bass clef. It features a melodic line in the treble and a bass line in the bass. The melody consists of eighth and sixteenth notes, often beamed together. Chords are indicated by letters (Dm, C) above the staff. Fingering numbers (1-4) are shown below the notes. The piece is in D minor, and the key signature has one flat (Bb).

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Dm M M S C M P M Dm M M M Bb M C

B Dm Cadd9 Dm F69 Cadd9 Dm

I'm the lone that loved you I'm the one that cared  
 I could make it bet - ter I could make it right If

After repeat

Dm Cadd9 Dm G C

Night comes and I think of you a lone  
 on - ly you could try and see the light

1x tacet S S S H S

1x tacet S S S H S

**Dm Cadd9 G Dm F69 Cadd9**

We changed, love re-mains So give me one more chance  
 Some - day, some - way I'm gon - na make you see

1x tacet

**P H P That S S S**

**S P H P S S S**

**S 10 13 13 12 13 12 10 8**

**Dm C Bb C**

I'll wait an - oth - er day un - til there's no - thing  
 I've paid for my mis - takes un - til there's no - thing

**(straight) C Dm C Dm C**

1. 2.) Stop fight - ing love Ba-by I just want to know the rea-son why-  
 3.) Stop fight - ing love Well I just want to know the rea-son why-

**Guitar 2**

**M M S M M S M M S M M S M M S M M S**



First system of musical notation. Chords: Dm, C, Dm, cho D, C Arm, IHC. Includes guitar tablature and fret numbers (5, 7, 8, 9, 10, 12, 13, 16).

Second system of musical notation. Chords: Dm, Ph cho, C, Dm, U Ph cho, Jack off, IHC. Includes guitar tablature and fret numbers (10, 12, 13, 16).

Third system of musical notation. Chords: Dm, cho, C, IHC, Dm, G, cho, C. Includes guitar tablature and fret numbers (13, 15, 16, 22, 23).

**G** **Dm** **G/D** **Dm** **F#9** **Cadd9** **Dm**

I let your lust ful love ex-cite me yeah You took my heart

8va-----7

**C** **Bb** **C**

in- stead And now there's no - thing

M M M M S

**Coda**  
**Dm**

And you'll be

M M M M

D.S. to [C]

**Bb** **C** **H** **Dm** **Bb** **C** **Dm** **Bb** **G**

back in my arms a - gain Stop fight-ing Stop fight-ing love

Solo → H S S S P H P S S H S

H S S S P H P S S H S

6 8 10 11 10 8 10 8 6 5 6 6 11 10

M M M M

simile 4 bars ~

Chords: Dm B $\flat$  C Dm B $\flat$  G

Lyrics: Stop fight-ing Stop fight-ing love—

Annotations: Solo, HC D H P, cho, S

Chords: Dm B $\flat$  C Dm B $\flat$  G

Lyrics: Stop fight-ing Stop fight-ing love—

Annotations: P, cho D, cho, P H P P H P

Chords: Dm B $\flat$  C Dm B $\flat$  G Dm

Lyrics: Stop fight-ing Stop fight-ing love—

Annotations: M, cho, D

Chords: B $\flat$  C Dm B $\flat$  G

Lyrics: (No lyrics present in this system)

Annotations: P H P, M H P P H P P S H, H H P, P H P P

Chords: Dm B $\flat$  C Dm

Lyrics: (No lyrics present in this system)

Annotations: P H P H, cho, P, S

クライ・オブ・ザ・ジブシー

Words and Music by D. Dokken, G. Lynch, and J. Pilson

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**B** Am G/A Am G/A

You say I'm a rest-less soul — well I don't mind —  
 Some-times, yeah, I feel so a-lone — but I don't mind — As

After repeat Arm (21) (12) (12)

After repeat

Am G/A Am

If liv-in' this way is right, — I guess I wan-na be wrong-  
 long as you don't close me in — e-ry-thing will be just fine —

2x goa HU

2x HU

G/A Am G/A

You can say an-y-thing you like —  
 Don't tell me 'bout so-ci-e-ty, —

Port. D QC

Port. D QC





F G Am F D/F# G  
 Don't wan-na stay It's got my reel - ing and  
 That I just wan-na get out Must be a rea-son

M S S S  
 M S S S  
 M M S S S S  
 M M S S S S

F G D Am  
 You know what they say (Hey!)  
 That I just wan-na shot (Hey!) Must be the gyp - sy

S H  
 S H  
 S H  
 S H  
 M M M S S  
 M M M S S

Dsus4 Am Dsus4 G  
 The cry of the gyp - sy Must be the gyp -

S H P S  
 S H P S  
 S H P S  
 S H P S  
 M M M M M S S M  
 M M M M M S S M

Am Dsus4 F D C C/B

sy — The cry of the gyp - sy Must be the gyp-sy in

S H S H S H S H

1x only 1x only

M S M M M M M M M S

M S S M M M M M M M

10 8 10 12 8 10 7 5 7 6 7 10 8 8 8 10 8 10 7 5 6 6 7 5 5

1. Am

me cho

H P H P P S P P H P S P H P P

10 15 16 17 16 17 15 13 17 13 10 12 10 12 14 14 14 15 14 12 14 10 8 12 0 13 0 12 0 10 9 12 10

10

M M M M

0 9

2. Am Dsus4 C C/B Am Dsus4 C C/B

me The cry of the gyp - sy It's so cry —

S H S H S H S H P S P S

10 8 10 12 8 10 7 5 7 6 7 10 8 10 8 10 7 5 7 5 4 5 7

M S M S S M S H P H

M S S M S S P H

10 8 10 12 8 10 7 5 7 6 7 10 8 10 8 10 7 5 7 5 4 5 7

F D C C/B **E** Am G/A

The cry — of the gyp - sy in me —

cho HU U D P S cho H P cho P

cho HU U D P S cho H P cho P

M M M S M M M M M M M M

19 10 10 10 7 6 6 3 2 0 0 0 0 0 0 0 0

Am G/A

cho cho H P P H P H H P Arm 600

cho cho H P P H P H H P Arm

20 20 20 20 17 20 17 19 17 19 20 17 19 17 19 20 19 17 19 17 10 17

Am D G/A Am

cho D P Port. cho Ph cho HC HC HC

cho D P Port. cho Ph cho HC HC HC

D P H P P cho D P Port. cho

0 0 0 0 0 0 5 0 5 0 5 7 7 5 7 7 7 0 0 7 7 7 7

M M M M

M M M M

Am H P HC G/A cho cho cho

HC

HC

HC

M M M M M M M M M M M M M M M M

This system contains the first system of a musical score. It features a vocal line with lyrics 'cho cho cho' and a guitar line with various chords and techniques. The guitar line includes a sequence of notes: 6 7 5 5, 8 12 8 10, 12 8 8, 11 11 14, 11 14, 14 15, 14 15 15 15. The system is divided into two measures by a double bar line.

Am U U P P P P P P P G/A S H H P P P P H P H P Arm

U U P P P P P P P P S H H P P P P H P H P Arm

15 15 15 17 15 13 17 15 13 17 15 13 17 15 13 17 15 13 13 12 13 12 13 12 15 13 12 15 13 12 15 12 20 22

M M M M M M M M M M M M M M M M

This system contains the second system of the musical score. It continues the vocal and guitar parts. The guitar line includes a sequence of notes: 15 15 15, 17 15 13 17 15 13, 17 15 13 17 15 13, 17 15 13 17 15 13, 15 13 13 12 13, 12 13 12 15 13 12 15 13 12 15 12, 20 22. The system is divided into two measures by a double bar line.

G Arm H P Ph Ph Arm Am

Arm H P Ph Ph Arm

22 22 17 20 17 20 10 17 17 20 20 20 17 17 10 17 10 10 17 10 10

This system contains the third system of the musical score. It continues the vocal and guitar parts. The guitar line includes a sequence of notes: 22 22, 17 20 17 20 10 17, 17 20 20 20 17 17 10 17, 10 10 17 10 10. The system is divided into two measures by a double bar line.

Am Jack off *gaa* P H H H P P H F H H H P P H..... D/F#

Jack off P H H H P P H H H H P P H.....

H H H P H P P H H H P P H.....

H H H P H P P H H H P P H.....

G *gaa* F HC G H P

HC H P

cho H P

cho H P

Am *gaa* F D/F#

H H H P P H P P H H.....

H H H P P H P P H H.....

H H P H P P H P H H.....

H H P H P P H P H H.....

The musical score for 'The Rose Tree' is presented in three systems. The first system features a vocal melody in G major (indicated by a 'G' above the staff) and a guitar accompaniment. The guitar part includes a complex sequence of fret numbers: 15, 12, 8, 10, 8, 10, 12, 15, 12, 8, 10, 8, 10, 12, 15, 12, 8, 10. The second system continues the vocal melody with lyrics 'cho D P' and the guitar accompaniment. The third system shows the vocal melody and guitar accompaniment concluding the piece. The guitar part includes a sequence of fret numbers: 20, 15, 12, 13, 12, 13, 15. The score is written for a vocal line and a guitar line, with the guitar part featuring a complex sequence of fret numbers and a key signature of one sharp (F#).

**G** **F** **Am** **Dsus4** **Am**  
 Hey The cry of the gyp-sy  
 20 10 20 10 20 10  
 M S S M M M M M S S  
 M S S M M M M M S S

The musical score for "Must Be the Gypsy" is presented in three systems. The first system shows the vocal melody (treble clef) and guitar accompaniment (treble and bass clefs). The vocal line starts with the lyrics "Must be the gyp - sy" and "The cry of the". The guitar part features a melodic line in the treble and a bass line in the bass. The second system continues the vocal melody and guitar accompaniment. The third system shows the piano accompaniment (treble and bass clefs) with a melodic line in the treble and a bass line in the bass. The piano part includes a bass line with a 12-measure rest in the second system.

Am Dsus4 G Am

gyp - sy \_\_\_\_\_ Must be the gyp - sy

Measure 1: Am chord, vocal line starts with 'gyp - sy', guitar line has fret 12, bass line has fret 7.

Measure 2: Dsus4 chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Measure 3: G chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Measure 4: Am chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Dsus4 F D C C/B Am

The cry of the gyp - sy \_\_\_\_\_ Yeah, I'm hear-in' it now \_\_\_\_\_

gyp - sy

HC D HC HC D HC HC

Measure 5: Dsus4 chord, vocal line starts with 'The cry of the gyp - sy', guitar line has fret 10, bass line has fret 7.

Measure 6: F chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Measure 7: D chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Measure 8: C/B and Am chords, vocal line continues, guitar line has fret 10, bass line has fret 7.

Dsus4/A Am Dsus4/A C C/B Am

The cry of the gyp - sy \_\_\_\_\_ Yeah It's call-ing my name \_\_\_\_\_

cho cho

HC D HC D HC

Measure 9: Dsus4/A chord, vocal line starts with 'The cry of the gyp - sy', guitar line has fret 10, bass line has fret 7.

Measure 10: Am chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Measure 11: Dsus4/A chord, vocal line continues, guitar line has fret 10, bass line has fret 7.

Measure 12: C and C/B chords, vocal line continues, guitar line has fret 10, bass line has fret 7.



The musical score for "The Cry of the Gypsy" is presented in three systems. The first system shows the vocal melody (treble clef) and guitar accompaniment (treble and bass clefs). The vocal line begins with the lyrics "The cry of the gyp - sy Must". The guitar part includes a solo section marked "Solo" with a dashed line indicating a continuation. The second system continues the vocal melody and guitar accompaniment. The third system shows the double bass accompaniment (bass clef) and guitar accompaniment (treble and bass clefs). The double bass part features a melodic line with various chords and a bass line with a steady rhythm. The guitar part continues with a melodic line and a bass line with a steady rhythm.

Musical score for "The Cry of the Gypsy" (from "The Gypsy Girl"). The score is in 2/4 time and consists of three systems. The first system includes a vocal line (Soprano) and a piano accompaniment (Right and Left Hand). The vocal line begins with a D major triad (D, F#, A) and a C major triad (C, E, G). The piano accompaniment features a series of chords: D major (D, F#, A), C major (C, E, G), and C/B major (C, B, D). The second system continues the vocal line with a C major triad (C, E, G) and a C/B major triad (C, B, D). The piano accompaniment features a series of chords: D major (D, F#, A), C major (C, E, G), and C/B major (C, B, D). The third system continues the vocal line with a C major triad (C, E, G) and a C/B major triad (C, B, D). The piano accompaniment features a series of chords: D major (D, F#, A), C major (C, E, G), and C/B major (C, B, D).

The musical score for 'The Cry of the Gypsy' is presented in three systems. The first system includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'sy The cry of the gyp - sy The cry'. The piano part includes fingerings (e.g., 17, 16, 17, 16, 20, 19, 20, 19, 22, 22) and articulation marks (S, P, H, P, H, P, cho). The second system continues the vocal and piano parts with similar markings. The third system shows a continuation of the piano part with markings M, S, and S. The score is written for a single piano and a single voice.

Chords: Dsus4/A, C, C/B, Am, Dsus4/A, G

Lyrics: the cry of the gyp - sy The cry of the

Technical markings: Ph, HC, S, M, D, cho D

Chords: F, D

Lyrics: gyp - sy Must be the gyp - sy in me

Technical markings: M, P, H, HU, S, 8va

Chords: Am, Em, F, D, C, C/B, Am

Technical markings: HU D, HC HU HU HU HU D, QC, M, S

## スリーブレス・ナイツ

Words and Music by M. Brown, G. Lynch, and J. Pilson

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**B** E D/E E D/E

stay up all night — un - til the morn - ing Stay in bed till day — be - comes night —  
tired of the way — you were feel - ing Threw a - way your ball — and chain —

E. Guitar 1

1x tacet

E. Guitar 2

g M M M M S M M M S M M M S M M M S M

E D E D/E E

I've been so a - bus - e - ven more con - fused — I  
Your shot in the dark — put a hole in my heart — Still

P HC P P HC

12 13 12 12 15 15 14 12 12 12 12 12

M M S S M M M S M M S M M M S M M S M M H

A/C# D E A/E A/C# D

wish I could make — it right —  
I'm the one that's tak - ing the blame — Looks like a sleep - less night — com - ing my way —

M HC P P HC H (Ph) M M

M HC P P HC H (Ph) M M

14 12 12 13 12 12 12 13 14

M M M M M M M M

E A/E E A/C# D Bsus4 D sleep - less

Yeah, I knew that I'd be feel-ing this way — On a sleep - less

cho U U U D (Pb) ———

cho U U U D (Pb) ———

10 10 10 10 10 10 10 10

H S H S

[C] night D/E E D/E sleep - less E night D/E

night I got a rest-less mind On a sleep - less night I've been  
I got a rest-less mind On a sleep-less night I've been

E. Guitar 2 M M M M M P M M M M M M M M M M P M M

M M M M M P M M M M M M M M M M P M M

A G sleep - less night E D/E E D E D

wait - ing for you — On a sleep-less night gon-na tell you one more — time — You're  
wait - ing for you — On a sleep-less night gon-na tell you one more — time — You're

M M M M M P M M M M M M M M M M P M M

M M M M M P M M M M M M M M M M P M M

1. A B E 2. A B E On a sleep-less night.

all I — need — on a sleep-less night You got all I — need — on a sleep-less night

M M Arm M M Arm M M M M

M M Arm M M Arm M M M M

**D C#m** **F#m** **B** **C#m** On a sleep-less night —

Lis - ten to the mu - sic Try — to leave your trou-bles all be-hind.

The musical score consists of a vocal line and two piano accompaniment staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment is in treble and bass clefs, also in 4/4. The score is divided into two systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The lyrics are written below the vocal line. The tempo is marked 'Moderato' and the mood is 'Serenade'.

The musical score for "The Sleepless Night" is presented in two systems. The first system shows the vocal melody on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics "On a sleep-less night" are written above the first measure, and "Wide a-wake-ly - in' on the bed- Can't" are written below the staff. Chord symbols A, C#m, F#m, and B are placed above the staff. The second system shows the piano accompaniment on two staves, with the right hand in treble clef and the left hand in bass clef. The right hand features various musical markings including "M M", "M M P", "M M", "H", "M", and "S". The left hand features markings including "M M", "M M", "H", "M", and "S". The score is written in a standard musical notation style with a common time signature.

find no peace of mind. Be-cause it's so hard to un-wind...

The musical score is divided into two main sections: 'E' and 'D/E'. The 'E' section is in E major and 4/4 time, featuring a melody with notes G4, A4, B4, C5, and D5, and a bass line with notes E2, F2, G2, A2, and B2. The 'D/E' section is in D major and 4/4 time, featuring a melody with notes D4, E4, F#4, G4, and A4, and a bass line with notes D2, E2, F#2, G2, and A2. The score includes various musical notations such as notes, rests, and bar lines, as well as performance instructions like 'H P P S' and 'H P (Ph)'. The 'E' section ends with a double bar line, and the 'D/E' section begins with a new key signature of one sharp (F#).

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal melody with lyrics 'The Rose Tree', a piano accompaniment, and a guitar part with fret numbers. The second system continues the vocal melody with lyrics 'The Rose Tree' and the piano accompaniment. The third system continues the piano accompaniment. The score is in G major (one sharp) and 2/4 time. The guitar part uses a capo on the first fret. The piano part features a simple harmonic accompaniment. The vocal part is a single melody line with lyrics in English.

Chorus: **F A/C# D E A/E A/C# D**  
sleep-less night... com-ing my way... Yeah I knew that I'd be feel-ing this way...

Chorus continuation with vocal lines and guitar accompaniment. Includes lyrics: "sleep-less night... com-ing my way... Yeah I knew that I'd be feel-ing this way..."

Chorus continuation with vocal lines and guitar accompaniment. Includes lyrics: "sleep-less night... com-ing my way... Yeah I knew that I'd be feel-ing this way..."

Verse: **Bsus4** sleep - less night  
On a sleep - less night

Verse continuation with vocal lines and guitar accompaniment. Includes lyrics: "On a sleep - less night"

Verse continuation with vocal lines and guitar accompaniment. Includes lyrics: "On a sleep - less night"

Bridge: **E D A E D E D**

Bridge continuation with vocal lines and guitar accompaniment. Includes lyrics: "On a sleep - less night"



**G** **E** **D/E** **E** **D/E** **E** **D/E**

On a sleep-less night  
Got a rest-less mind On a sleep-less night I've been

**E. Guitar 2**

**A** **G** **E** **D/E** **E** **D** **E** **D**

sleep-less night  
cry-ing for you On a sleep-less night I'm gon-na tell you one more time You're

**Asus4** **B** **E** **D/E** **E** **D** **A**

sleep-less night  
all I need On a sleep-less night On a sleep-less

**E. Guitar 1**

Ph cho  
Ph cho  
H P H P H  
Arm

**E. Guitar 2**

[illegible]



ドリーム・ウォーリアーズ

Words and Music by G. Lynch and J. Pilson

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar and bass parts with various musical notations and performance markings.

**Chord Progression:** The score is divided into sections labeled with chords: **Am** (A minor), **C** (C major), and **D** (D major).

**Guitar Part (Top Staff):**

- Starts with a treble clef and a key signature of one flat (Bb).
- Features a melodic line with eighth and sixteenth notes, often beamed together.
- Includes a section labeled "Arpeggio" with a bracket and an arrow pointing to a descending eighth-note arpeggio.
- Contains a section marked "M" (Mute) with a bracket over a series of notes.
- Ends with a double bar line and a repeat sign.

**Bass Part (Bottom Staff):**

- Starts with a bass clef and a key signature of one flat (Bb).
- Features a melodic line with eighth and sixteenth notes, often beamed together.
- Includes a section labeled "Arpeggio" with a bracket and an arrow pointing to a descending eighth-note arpeggio.
- Contains a section marked "M" (Mute) with a bracket over a series of notes.
- Ends with a double bar line and a repeat sign.

**Performance Markings:**

- Arpeggio:** Indicated by a bracket and an arrow pointing to a descending eighth-note arpeggio.
- M (Mute):** Indicated by a bracket over a series of notes.
- Chord Changes:** Labeled with "Am", "C", and "D" above the staff.
- Repeat Sign:** A double bar line with two dots, indicating the end of a section.

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**B** Aadd9 F/A Aadd9 1.C D 2.C D

I lie a -

**C** Aadd9 F/A Aadd9 C D

wake touch and dread the lone - ly nights - I'm not a - lone -  
 Arpeggio com - in' o - ver me I can't ex - plane

Aadd9 F/A Aadd9 C D

won-der if there heav - y eyes - can face - the un - known - When I  
 hear the voic-es call - in' out - call - in' my name - It's the

Aadd9 F/A Aadd9 C D

close my eyes I re - al - ize You'll come my way I'm  
 same de - sire to feel the fi - re That's com - in' your way I'm

The first system of the musical score consists of three staves. The top staff is the vocal melody, with lyrics written below it. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chords Aadd9, F/A, Aadd9, C, and D are indicated above the vocal staff. The lyrics are: "close my eyes I re - al - ize You'll come my way I'm same de - sire to feel the fi - re That's com - in' your way I'm".

Aadd9 F/A G/A E

stand - ing in the night a - lone For - ev - er To -  
 stand - ing in the night a - lone For - ev - er To -

Arpeggio

The second system of the musical score consists of three staves. The top staff is the vocal melody, with lyrics written below it. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chords Aadd9, F/A, G/A, and E are indicated above the vocal staff. The lyrics are: "stand - ing in the night a - lone For - ev - er To - stand - ing in the night a - lone For - ev - er To -". There are "Arpeggio" markings above the piano accompaniment staff.

E G E/G# D Am F G

geth - er Oh with the Dream war - ri - ors  
 geth - er Oh with the Dream war - ri - ors

(after D.S.) → M cho (Ph)

The third system of the musical score consists of three staves. The top staff is the vocal melody, with lyrics written below it. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chords E, G, E/G#, D, Am, F, and G are indicated above the vocal staff. The lyrics are: "geth - er Oh with the Dream war - ri - ors geth - er Oh with the Dream war - ri - ors". There is a "D.S." (Da Capo) marking with an arrow pointing to the right, followed by "M cho (Ph)" markings above the piano accompaniment staff.

Don't wan - na dream no more with the Dream war - ri - ors And  
 Don't wan - na dream no more with the Dream war - ri - ors

1. F C G Am F G  
 may - be to - night May - be to - night you'll be - gone I feel the

2. F C G Am F G Dream war - ri - ors  
 May - be to - night you'll be - gone with the Dream war - ri - ors

(after D.S.) → Ph cho Ph D H HUD Ph cho D H HUD Ph cho

F to G F G E/G#  
 Ain't gon - na dream — no more — And may-be to - night — May-be to - night — you'll be - gone —  
 M S M S  
 After D.S. M S

E Am F C  
 cho 2C H P HC D P H P cho Jack Off 8va  
 cho 2C H P HC D P H P cho Jack Off  
 M M  
 16 13 12 12 13 17 13 12

G Am F  
 P Jack Off Port.cho U D HC D H P cho S H  
 Jack Off Jack Off Jack Off Port.cho U D HC D H P cho S H  
 12 13 12 14 12 19 12 20 20 20 20 17 19 19 17 19 17 20 20 20 17 20 19 17 10 21 10 17  
 Jack Off M S-M S-M  
 3 5 3



[illegible][illegible]

Am G F

Sweet re - venge — the

F G F

bit - ter end — This time — Break the spell — of il - lu - sion

G E/G#

Bound to - geth - er wait - ing for — you

D.S.to D

Coda G

With the



